

## PROJECT "C4I - COMMUNICATION FOR INTEGRATION"

# GOOD PRACTICE CASE STUDY

C4I LLR  
MARCH 2015

## LOURES

# PUBLIC ART GALLERY

### 1. TITLE

Public Art gallery

### 2. SUMMARY DESCRIPTION

The main objective it is to change the image of a specific neighborhood as devalued area; destroy prejudice and stigma, increase the pride and sense of belonging towards public space, developing a public art gallery, taking into account the specific characteristics of the same, that is, the existence of a background migrant community with a low level of social confidence.

### 3. BACKGROUND, SOURCE OF THE IDEA AND PARTNERS

The source/background of the idea came from the developing of the activity "Festival The Neighborhood and the World", which is a festival that aims to create an event that would establish an intercultural and intergenerational dialogue, promoting the integration of migrant communities in the districts of social housing, but also in the territories where the intercultural is a dominant note, valuing the whole social and cultural dynamics present in these territories, this project is a co-production between the Loures City Municipality and the cultural association IBISCO Theatre.

This initiative is already a nationwide event on the integration, diversity, intercultural, citizenship and inclusion, and involving the whole community (individual and associative) in targeted territories and has an eclectic program with multicultural concerts, documentary films, theater, dance and music installed in stages and cultural associations, graffiti designs and respective training, animations on buses, among many other initiatives. The general theme is to bring the neighborhood to the world and, what is no less important, bring the world to the neighborhood.

Thus the entire design of the initiative interaction with both resident and adjacent communities to be an integral part of the whole development of the intervention strategy. So, are developed a range of community meetings in order to discuss and validate any intervention, be social, be artistic, either Community or even urban regeneration.

All programming is drawn around the intercultural, acknowledged driving force of intervention and made around discussions with residents and residents, voluntary organizations and even business structures of programming and artistic development, there is always individual program slot emanating from the territory / district and programming space that leads to the territory / district.

The design of the activity was drawn from three initiatives in these territories and taking into account a coordinated intervention, thus ensuring a more muscular and participatory intervention, uniting efforts of various entities around the same.

A three days debate (article 13<sup>th</sup>) designed by the city municipality around human rights and citizenship, a festival from the cultural association IBISCO Theatre in Quinta da Fonte, where they have their theatre main program and the project developed by the municipality, The Invisible Territories, that based on a fixed action strategy between education, training and employability and the sector of cultural and creative industries, the union between technology and intellectual capital, creativity and the promotion of difference.

The C4I team felted that one of the major events on this Festival was the murals paintings inside the targeted territory, as an artistic intervention, but also as a community development, that had an importance in time and space, that allowed us to sustain the media interest and community engagement, and this was the main goal: to change external (threatening, feeling of insecurity, migrants fear) and internal (lack of self-esteem, lack of ownership) prejudice towards the neighborhood.

We felt the need to extend possibility's and draw more to enlarge the painting and community experience.

#### 4. SPECIFIC GOAL TARGET

Public space artistic occupation, involvement of residents in activities, capture the attention of local, national and international media and art programs, as well as we address to the resident community to increase self-esteem and ownership towards the neighborhood.

It is precisely in this residential areas where there's a junction of migrant community with crime level association, marginalization, threatening, increasing a feeling of insecurity and creating a fear factor.

In the current context in which violence is the focus, it is important to give another focus towards this neighborhoods, will working, at the same time, the feeling of self-esteem and ownership, creating a more engaged community.

Attract artistic intervention, attract guided tours, create a local public art gallery, create an artistic residency, stretch the artistic intervention (some of the graffitiers are designers and can help local small markets or restaurants to create a new branding in each space, an architectural residency can develop a local program to create a building entrance bench, an engineer can design a public space to extend clothes to dry) area the major goals of this site specific action.

## 5. ACTIONS, TIMESCALES AND RESOURCES

For a focus urban/artistic regeneration it is needed to work in close based with the residential community, so it's important to create a local developing intervention office.

Afterwards to create a real engagement it is important to talk and have feedback from the community, thus the importance of designing a whole range of community meetings in order to discuss and validate the artistic programming. The first one is a community leaders meeting with formal (local power structures, local ngo's, local companies, local voluntary organizations) and informal (local small businesses – cafes, restaurants, hair dressers, senior residents, former associative leaders, high respected students, high graded workers, well known artists or sportsmen and sportswomen).

A third step is to map the neighborhood in in order to know what are the characteristics and which are the buildings/ walls we are going to intervene. In some cases we can think of painting the top of the buildings, in other cases it is important to paint the entrances of the buildings. It should be adaptable to each reality.

Afterwards it's important to create a local/national/international open call to interest artists about the intervention. In some cases there are a lot of street artists that are walking around the world to create massive works, other cases there are artists that are doing gallery exhibition's but want to paint in big walls, but also is important to get to know if there are any local artists that could intervened in the neighborhoods, thus creating the pride of having a local artist painting a local big building.

Afterwards the material listing, specially the water, latex or acrylic based paints, spray cans, painting material (rollers and brushes). For the buildings in Quinta do Mocho, to paint 23 windowless façades 15 meters high (49 feet), we needed 2000 liters of acrylic paint and 1500 spray cans. For a reference a building 15 meters high (49 feet) the need to paint is of 30 liters of acrylic paint and 40 spray cans.

The list of construction and building materials is also very important, because it is needed heavy material for the façade painting, such as a scissor crane, platform crane, a mobile platform crane, scaffolds or just ladders it is necessary to list this needs, even though it is not strict, because this can be a constraint and in that case we should think on use small walls to the intervention, or just use the buildings entrances, or even it can be used structural and urban characteristics of the neighborhood (stairs, rooftops).

At the same time we've discovered that there are many artists that are available to come to the neighborhood, but we have to arrange the stay (room and meals). And that is our step forward, to create a residency to the artists to be working in the neighborhood.

Then the sustainability should be thought, at this is the importance of mapping the paintings in a leaflet, with the works identified, biography of the work and the author. This identification is very important also in public space and it should be placed in every work a sign with the necessary information. And also a big map sign at the entrance of the neighborhood.

It should be developed training of guides from residents in the neighborhood, in which they will be formed to make the guided tours for groups or for any visit that want to take a guided tour through the paintings story's and bios.

The developing of a branding and merchandising (like hats and t-shirts) is very important, because it stimulates the self-esteem of the neighborhoods, and it consolidates the creation of the open public gallery.

So, the steps are:

- 01 » Local Intervention Office
- 02 » Community Leadership Meeting
- 03 » Community Meeting
- 04 » Neighborhood Mapping
- 05 » Local/ National/ International Open Call for Artists
- 06 » Material Listing
- 07 » Construction and Building Materials Listing
- 08 » Artistic Residency
- 09 » Works and Artists Mapping and Signing
- 10 » Training of Guides
- 11 » Guided Tours
- 12 » Branding and Merchandising

## 6. CHALLENGES ENCOUNTERED

- » public image of a stigmatized area
- » the initial lack of interest by the local and national media
- » the distrust of the resident communities
- » social and community engagement
- » the idea that still exists that graffiti is not an art work
- » sustain interest in the neighborhood by media and artists
- » sustain continuity of the gallery (slow exposure of the intervention)

## 7. OUTCOMES

In this case we have painted 33 murals (23 façades and 10 emplacements), having 45 artists involved in the intervention.

Another important outcome it is that we still have a waiting list of 30 artists who want to intervene in the neighborhood.

The number of visits are also very important, in various cases visits from enterprises, visits from artists (although some of them don't develop any work). In this case we've developed 46 visits to the neighborhood (28 guided tours + 18 media tours – interviews for newspapers, televisions, radios, internet).

We don't have yet a final outcome from all of the media guided tour, because some of the interviews done, like the Lusa interview (national news agency) that made news/media content for several media formats (tv, newspaper, internet), but as far as we can be able to tell there was made 80 news from this intervention from all over the world.

So far we had 3239 likes on our Facebook page.